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Signs of Life in Music, Film & Culture

FALL
GUIDE
TO
GOOD
TV

FEATURING

JASON

SCHWARTZMAN'S

NEW DETECTIVE
COMEDY
BORED TO
DEATH

+
47

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WORTH
WATCHING

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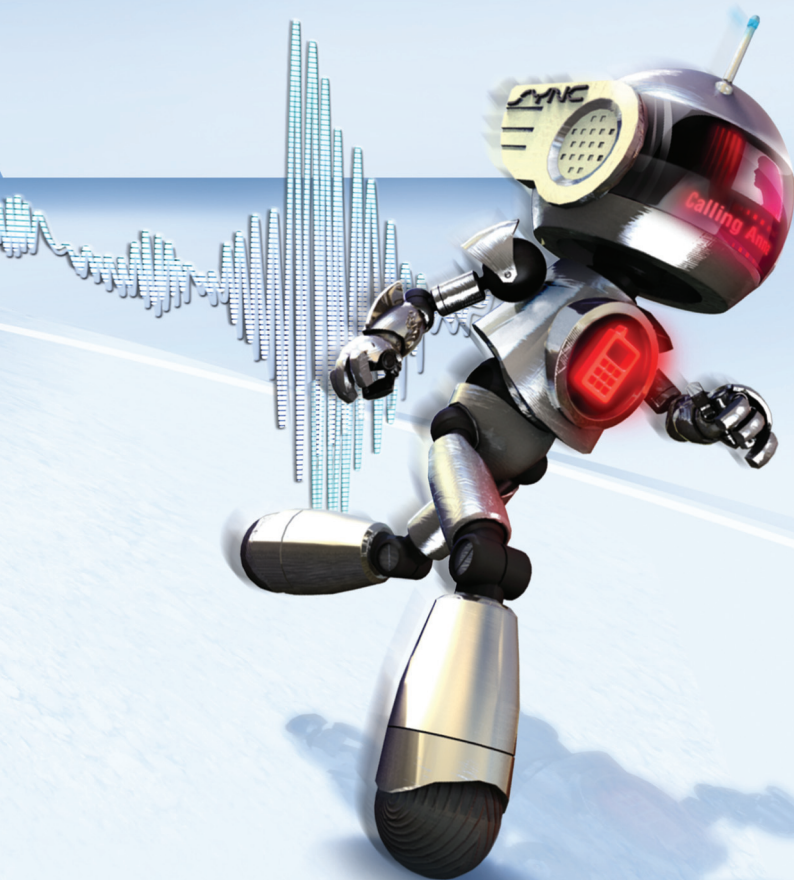
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TELLER DAVID
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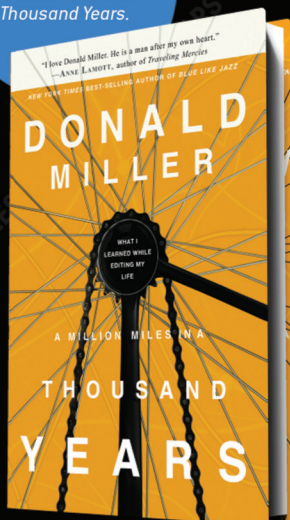
THE JOURNEY OF A MILLION MILES

BEGINS WITH A SINGLE STEP...



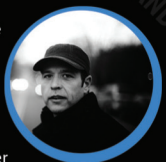
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Full of beautiful, heart-wrenching, and hilarious stories, *A Million Miles in a Thousand Years* details one man's opportunity to edit his life as if he were a character in a movie. Years after writing a best-selling memoir, *Blue Like Jazz*, Donald Miller went into a funk and spent months sleeping in and avoiding his publisher. One story had ended, and Don was unsure how to start another.

But he gets rescued by two movie producers who want to make a movie based on his memoir. When they start fictionalizing Don's life for film—changing a meandering memoir into a structured narrative—the real-life Don starts a journey to edit his actual life into a better story. *A Million Miles in a Thousand Years* details that journey and challenges readers to reconsider what they strive for in life. It shows how to get a second chance at life the first time around.



PASTE NEW-MUSIC SAMPLER

ISSUE 57



1 LADYHAWKE



"Manipulating Woman" (Ladyhawke) from *Ladyhawke* (Special Edition). ©2008 Modular Recordings. Courtesy of Decca

Label Group, a division of UMG Recordings, Inc. **Hometown:** Wellington, New Zealand **Website:** ladyhawkemusic.com

2 BRANDI CARLILE



"Dreams" (B. Carlile / T. Hanseroth / P. Hanseroth) from *Give Up The Ghost*. ©2009 Sony Music Entertainment. Unisus Music

(ASCAP) / Enchanted Highway Songs (ASCAP) / Viper Striketh Music (ASCAP). Courtesy of Columbia Records. **Hometown:** Seattle **Website:** brandicarlile.com

3 THE AVETT BROTHERS



"I and Love and You" (The Avett Brothers) from *I and Love and You*. ©2009 The Avett Brothers and AR, LLC Publisher (SESAC).

Courtesy of American Recordings. **Hometown:** Concord, N.C. **Website:** theavettbrothers.com

4 DRIVIN N CRYIN



"The Hardest Part" (K. Kinney / T. Nielsen / M. Carter / D.V. Johnson) from *Great American Bubble Factory*. ©Drivin'

N' Cryin' / American Bubble Factory Music (BMI). Courtesy of Vintage Earth Music. **Hometown:** Atlanta **Website:** drivincryin.com

5 LINDSAY RAE SPURLOCK



"As For Now" (L.R. Spurlock) from *Heart On*. ©2009 Lindsay Rae Spurlock (BMI). **Hometown:** Austin **Website:** myspace.com/lindsayraespurlock

6 SEA WOLF



"Wicked Blood" (A.B. Church) from *White Water, White Bloom*. ©2009 Dangerbird Songs / Leaves in the River (ASCAP).

Courtesy of Dangerbird Records. **Hometown:** Los Angeles **Website:** seawolfmusic.com

7 STATE RADIO



"Calling All Crows" (State Radio) from *Let It Go*. ©2009 Ruff Shod Records. Courtesy of Ruff Shod.

Hometown: Boston **Website:** stateradio.com

8 HARPER SIMON



"Berkeley Girl" (H. Simon) from *Harper Simon*. ©2009 LUVBuzz (BMI). Courtesy of Tulsi Records.

Hometown: Los Angeles **Website:** harpersimon.com

9 CALIFONE



"Funeral Singers" (Califone) from *All My Friends Are Funeral Singers*. ©2009 Dead Oceans, Inc. Pasty Sharp

Music (ASCAP). Courtesy of Dead Oceans. **Hometown:** Chicago **Website:** deadoceans.com (PG. 41)

10 THE CLIENTELE



"I Wonder Who We Are" (A. MacLean) from *Bonfires On The Heath*. ©2009 PRS Copyright Control. Courtesy of Merge Records.

Hometown: London **Website:** mergerecords.com

11 HOPE SANDOVAL & THE WARM INVENTIONS



"Trouble" (H. Sandoval / C. Ó Ciosóig / C. Cullen) from *Through The Devil Softly*. ©2009 Hope Sandoval / Song Bird, under exclusive

license to Netzwerk Productions. **Hometown:** Los Angeles **Website:** myspace.com/hopesandoval

12 PACHA MASSIVE



"If You Want It" (R. Nova) from *If You Want It*. ©2009 Nacional Records Canciones Nacionales. Courtesy of Nacional

Records. **Hometown:** New York **Website:** pacha.us

13 LANGHORNE SLIM



"I Love You, But Good-bye" (Langhorne Slim) from *Be Set Free*. ©Langhorne Slim Music (BMI). Courtesy of Kemado Records.

Hometown: Langhorne, Pa. **Website:** myspace.com/langhorneslim

14 AMY MILLAN



"Low Sail" (A. Millan) from *Masters of the Burial*. ©2009 Arts & Crafts Music (SOCAN). Courtesy of Arts & Crafts International.

Hometown: Montreal **Website:** myspace.com/amymillan

15 ALEC OUNSWORTH



"Holy, Holy, Holy Moses" (A. Ounsworth) from *Mo Beauty*. ©2009 ANTI- / Copyright Control. Courtesy of ANTI-.

Hometown: Philadelphia **Website:** anti.com

16 LOU BARLOW



"Gravitate" (L. Barlow) from *Goodnight Unknown*. ©2009 Merge Records. Courtesy of Merge Records.

Hometown: Los Angeles **Website:** loobiecore.com

17 HEADLIGHTS



"Get Going" (Headlights) from *Wildlife*. ©2009. Courtesy of Polyvinyl Records. **Hometown:** Champaign, Ill.

Website: headlightmusic.com (PG. 41)

18 DEAD MAN'S BONES



"My Body's A Zombie For You" (Z. Shields / R. Gosling) from *Dead Man's Bones*. ©2009 ANTI- / Copyright Control. Courtesy of ANTI-.

Hometown: Los Angeles **Website:** anti.com

19 ANNIE AND THE BEEKEEPERS



"Again and Again" (A. Lynch / M. Davidson) from *Squid Hell Sessions EP*. ©Annie and The Beekeepers (BMI). Courtesy of Annie and The Beekeepers.

Hometown: Brooklyn, N.Y. **Website:** annieandthebeekeepers.com

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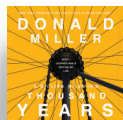
1 MICHAEL CHABON



Manhood for Amateurs
Reader: Michael Chabon - "Loss-less," written and performed

by Michael Chabon. © 2009 Michael Chabon. © 2009, HarperAudio, HarperCollins Publishers. Courtesy of HarperAudio, HarperCollins Publishers.

2 DONALD MILLER



A Million Miles In A Thousand Years
Reader: Donald Miller - "Chapter 1: Random Scenes;

Chapter 2: A Million Miles In A Thousand Years; Chapter 3: They Fell Like Feathers" © 2009 Donald Miller. Courtesy of Donald Miller & Thomas Nelson, Inc. Web: DonaldMillerTour.com.

3 DAVID FOSTER WALLACE



Brief Interviews with Hideous Men
Reader: David Foster Wallace - "Brief Interview

#3: Trenton, NJ (Overheard)" © 1999 by David Foster Wallace © 2009 by Hachette Audio, a division of Hachette Book Group, 237 Park Avenue New York, NY 10017. Courtesy Hachette Audio. Web: HachetteAudio.com.

4 DAVID CROSS



I Drink For a Reason
Reader: David Cross - "I Think Rich People Are Boring" © 2009 by

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5 SETH GRAHAME-SMITH & JANE AUSTEN



Pride and Prejudice and Zombies: Now with Ultraviolet
Reader: Katherine

Kellgren - "Chapter One" © 2009 by Audible, Inc. Courtesy of Audible.com. Web: Audible.com.

6 BETTY FRIEDAN



The Feminine Mystique
Reader: Parker Posey - "Chapter One" © 2009 by

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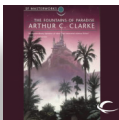
7 BRET EASTON ELLIS



American Psycho
Reader: Pablo Schreiber (from The Wire) - "Chapter One" © 2009 by Audible Modern

Vanguard. Courtesy of Audible.com. Web: Audible.com.

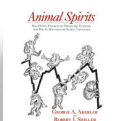
8 ARTHUR C. CLARKE



The Fountains of Paradise
Reader: Marc Viorot - "Chapter One" © 2009 by Audible Frontiers.

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9 GEORGE A. AKERLOF & ROBERT J. SHILLER



Animal Spirits: How Human Psychology Drives the Economy, and Why It Matters

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EDITORIAL

BY JOSH JACKSON

SOMETHING GOOD ON TV



Over the past few months, I've been a part of something completely new for me—creating a TV show. Our friend Becky Henderson is launching a new network this fall called Halogen, with a focus on “themes of social justice, art and culture, relationships and purpose.” The network's original programming will include shows like *Noble Exchange: Africa*, where documentary filmmakers will discover what Africa can teach the West instead of vice versa, and *Start-Up*, a half-hour comedy about a group of friends trying to launch the next social-networking hit. She asked us for show ideas, and we ended up creating the pilot episode of *Pop Goes the Culture*, an hour-long entertainment show that's a little like our magazine come to life onscreen. The pilot should air sometime this fall.

The whole process gave me a deeper appreciation for what goes into creating good television. This past summer, I started watching *The Wire* and *Weeds*. I thought about adding *Breaking Bad* to the mix—just so I could call it my Summer of Drug Television—but settled on *Dexter* instead. All these shows reinforce my belief that the young millennium has launched a new Golden Age of Television. Granted, there are countless terrible shows polluting the airwaves—but there are also more smartly written, well-acted, epic storylines playing out on the small-screen than ever before.

For this issue of *Paste*, we scoured the ever-growing TV landscape and parsed a new slate of pilots to find you 43 shows worth checking out (of course, we don't expect you to watch *all* of them). We're most excited about Jason Schwartzman's new half-hour HBO comedy, *Bored To Death*, which is also this month's cover story (pg. 20). And we're also looking forward to David Simon's New Orleans-based *Wire* follow-up, *Treme* (pg. 12) due in 2010. But most of all, we can't wait to show you what we've created ourselves.

Josh Jackson

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CDN PUB. AGREE. #04797011
ISSN 1540-3106

PASTE (ISSN 1540-3106)
OCTOBER 2009, ISSUE 57 IS
PUBLISHED MONTHLY BY
PASTE MEDIA GROUP, 619 E
COLLEGE AVE, STE E, DECA-
TUR, GA 30030. PERIODICALS
POSTAGE PAID AT DECATUR,
GA AND ADDITIONAL MAIL-
ING OFFICES. RIDE-ALONG
ENCLOSED IN VERSION 2.

POSTMASTER: SEND
ADDRESS CHANGES TO
PASTE, P.O. BOX 292382,
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MIXED media

WHERE HAVE ALL THE WEIRD GIRLS GONE?

GONE TO THE BIG SCREEN, (NEARLY) EVERY ONE

Her clothes aren't right. Her old man doesn't understand her. And her love life? Nonexistent to abysmal. She's too cool for the nerds, too square for the cool kids. She's the alternagirl, one of television's most beloved archetypes—and she's in trouble.

In the plaid-draped mid-'90s, Angela Chase squirmed through her so-called life and Daria Morgendorffer weathered suburbia under an armor of sublime snark. At the turn of the century, *Freaky and Geeks*' Lindsay Weir picked up Daria's mantle, that trademark army coat. But the 2000s have seen a peculiar shift: Teenagers on TV, especially girls, are suddenly cool. Even aspirational.

In years past, shows about high schoolers served a dual purpose, allowing their peers to sympathize while offering post-grads a weekly nostalgia trip. But it's difficult to imagine Angela Chase hawking flip phones, or Lindsay Weir inspiring ready-to-wear lines at Target, as their modern counterparts on CW's *90210* and *Gossip Girl* have done (indeed, as their franchise success has demanded). The alternagirl is basically

unsaleable—most of us already know one, were one, or are one.

She's a dying breed, but not yet extinct. You just need to know where to look—namely, the big screen, which has become a haven for alternagirls cruelly ousted from TV land. Zooey Deschanel reigns as Hollywood's queen of quirk, though Ellen Page is on the rise after *Juno* (a film with a hyper-referential script that featured at least one *My So-Called Life* nod). Actresses Kat Dennings, Emma Stone and Charlyne Yi add a bit of alt-weirdness to anything they touch—and with the increasing crossover between indie and mainstream cinema, their reach is widening.

Still, there's nothing quite like the serial catharsis of watching a girl snag her place in the world over the course of a few dozen TV episodes. Some are holding tight to TV in their own small ways: *Friday Night Lights*' Julie Taylor feels a bit too smart for Dillon, Texas, and *Ugly Betty* gives the archetype a campy spin. Strangely, it's one of TV's biggest recent success stories that most embodies the alternagirl spirit—Tina Fey's proxy, Liz Lemon. Sub in Jack Donaghy for the maddening father figure and the TGS writers and stars for the kids at school, and welcome to 30 *Rock High*. **RACHAEL MADDEX**

Photo of Claire Danes as Angela Chase in *My So-Called Life* courtesy of Show Factory

THE BEST THEME MUSIC ON TV



M

The little ditties that open TV shows keep growing littler and dittier, almost disappearing into *Lost*'s single sustained chord. The assumption may be that we're just going to fast-forward through them anyway, but part of the charm of shows like *Cheers*, *M*A*S*H* and *Sanford and Son* was the musical intro. Fortunately, not everyone has given up on the theme song. Here are 10 shows with tunes that make us put down the remote.

10 FRIDAY NIGHT LIGHTS Veteran TV composer W.G. "Snuffy" Walden has scored music for *thirtysomething*, *My So-Called Life* and all three Aaron Sorkin masterpieces. For *Lights*, the former Windham Hill journeyman mimics Explosions in the Sky, whose "Your Hand in Mind" featured prominently in the film version.

9 CHUCK The music supervisors have used songs by The National and Bon Iver in the same episode, and they nail the opening credits with an instrumental version of Cake's "Short Skirt/Long Jacket."

8 PHINEAS AND FERB Pop punkers Bowling For Soup have apparently sold many copies of albums like *Drunk Enough To Dance* and *A Hangover You Don't Deserve*. Not the kind of band you want your kids listening to, unless, of course, it's the manic, 55-second ska song that accompanies this cartoon's title sequence.

7 DEXTER Rolfe Kent's creepy carnival tune manages to communicate both "serial killer" and "fun" as the violence of an ordinary morning—shaving, making breakfast—sets the tone.

6 MONK So what if he's become a theme-music shill for Disney. If the only people who play a little Randy Newman for us are film and TV producers, then God bless 'em.

5 FAMILY GUY Even better than a Randy Newman theme song is this Newman-esque showtune parody from Walter Murphy. Where *are* those good-old-fashioned values on which we used to rely?

4 SCRUBS Must... resist... "change your life" joke. Zach Braff reportedly helped creator Bill Lawrence find "I'm No Superman" by Santa Monica rock band Lazlo Bane, who initially declined the offer.

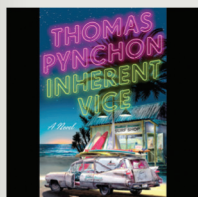
3 TRUE BLOOD A good theme song fits the content of its show, and Jace Everett's swampy "Bad Things"—with its montage of blood, sex, religion, death and decay—fits *True Blood* like a dirty lace glove.

2 THE SIMPSONS An oldie but a goodie, "The Simpsons Theme" was composed by Danny Elfman in 1989, and its orchestral zip has become the joke with 441 (and counting) punchlines—every time Homer's clan attempts to squeeze onto the couch.

1 DOCTOR WHO When the sci-fi series returned in 2005, it came with a tweak to the original theme song, but at its core is Ron Grainer's pioneering electronic composition brought to life by the BBC Radiophonic Workshop back in 1963. It's a good thing we like it, too—*Paste*'s music sales director Nate Douglas has had it as his ring tone for months. **JOSH JACKSON**

Dexter photo by Dan Littlejohn.

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Inherent Vice

Thomas Pynchon
Narrated by
Ron McLarty

The hero of Thomas Pynchon's eighth novel is Larry "Doc" Sportello, a private detective who's not so much hard-boiled as drug-addled, and Ron McLarty's low, gritty tones are a perfect fit for Doc's pot-smoked antics in this filmic noir. The Sherlock Holmes to Doc's Watson is straight-laced cowboy-cop Bigfoot Bjornsen, and McLarty doesn't miss a beat in his portrayal of their endless debate between authoritarianism and communalism. *Inherent Vice* is classic Pynchon - except that it's completely accessible, unlike his actual classic, *Gravity's Rainbow*. - *Megan Volpert*



Everything Matters

Ron Currie, Jr.
Narrated by
Mark Deakins
and Lincoln Hoppe

Everything Matters easily places Ron Currie, Jr. among the most talented and creative new American novelists. In utero, Junior Thibodeaux learns of a catastrophic, world-ending event some 30 years in his future, and he's born with the crippling knowledge of the impending doom everyone he'll grow to love will face. Saddled with information that no one else could know or understand, Junior alternately attempts to drown his sorrows and cheat the inevitable. Read by a talented cast including Mark Deakins and Lincoln Hoppe, the Vonnegutian storytelling is delicately but deliberately choppy, filled with impending dread and lingering hope. - *Josh Ravitz*



The Magicians

Lev Grossman
Narrated by
Mark Brahmall

Intellectually gifted but emotionally unfulfilled, high school senior Quentin Coldwater is adrift, still taking refuge in the fantasy novel series he read as a kid, waiting for happiness to fall in his lap. Surprisingly, it seems to when he's recruited by a secret, elite college of magic. But this is no Hogwarts: The 17-year-olds spend their time drinking, screwing, cursing and only occasionally buckling down to work on spells. Mark Brahmall narrates with a sense of wonderment and gravitas appropriate for the great tradition of magical coming-of-age tales, but the story rests firmly on the rocky foundations of a realistic human volatility and longing keeps the characters snatching defeat from the jaws of victory until their bitter end. - *Megan Volpert*



EMERGENT

THE BEST OF WHAT'S NEXT



REED. ADAM REED.

ADULT SWIM ALUM LAUNCHES ANIMATED SPY SHOW

In 2008, after the second and final season of Cartoon Network's *Frisky Dingo*, show co-creator Adam Reed took a year off to travel as he contemplated his next move. "I spent a lot of time scribbling in notebooks in various far-off sidewalk cafés, like a douchey poseur," says Reed, who also wrote, directed and produced *Sealab 2021*. "I kept coming back to international espionage—probably because while sitting in those cafés, I kept wishing I was a much cooler person."

And so now we have *Archer*, a manic animated series about a fictional organization run by spies with an epic drive to overthrow each other. Its title character, Sterling Archer, is a consummate agent who's great at his job, but only when he can be bothered to do it. "In the Ian Fleming novels," Reed says, "James Bond was actually a bit of a dick. So I thought, 'What if the handsome spy was a *huuuuge* dick?'"

This summer, FX picked up the series as a potential counterpart to *It's Always Sunny in Philadelphia*. Featuring the voices of comedian Chris Parnell and Jessica Walter (née Lucille Bluth), it's the network's first original animated series—a personal

triumph for Reed, who now serves as writer and executive producer. If the new show is a success, Reed could help carve out a role for animators in an evolving cable business hungry for original content.

Reed says he—and *Archer's* characters—are ready. They "are ripe for being turned into double agents, and/or having microchips implanted in their various brains," he says. "But hopefully none of them will grow as people." **JEFFREY BLOOMER**

ADAM REED HOMETOWN: Atlanta
SHOW: *Archer* **FOR FANS OF:** Adult Swim,
It's Always Sunny in Philadelphia, James Bond

Photo courtesy of FX/Netflix

➔ ACTRESS

LEA MICHELE

NO BUSINESS LIKE SHOW BUSINESS

Listening to Lea Michele gush over her new role in *Glee*—Fox’s much-hyped new series about a high-school musical ensemble—is eerily similar to witnessing the jazz-handed optimism of her character Rachel Berry, a teenaged vocalist with a scorchingly sunny disposition. In fact, Michele openly admits that playing the diva-in-training doesn’t require much acting at all. “I definitely have a lot of Rachel in me—her level of projection is pretty much the same in a small classroom as it would be on a Broadway stage,” she says. “She’s big, she’s bold and that’s what I love about her.”

Glee’s creator Ryan Murphy (*Nip/Tuck*) must have loved the same thing about Michele, who spent the last 14 years performing in Broadway shows including *Les Misérables*, *Fiddler on the Roof* and *Spring*



Awakening. And her pitch-perfect performance in *Glee*’s pilot episode already has many positing the show as the next wave of a mainstream musical-theatre renaissance, sparked by *High School Musical* and *American Idol*—which is fine by Michele. “I’d hate to get political with the state of the economy, but I do think that people just want to be entertained,” she says. “And they want to hear singing.” **SEAN EDGAR**

LEA MICHELE HOMETOWN: Tenafly, N.J.
SHOW: *Glee* **FOR FANS OF:** *Wicked*, *High School Musical*, *Freaky and Geeks*

➔ COMEDIAN/SCREENWRITER

DONALD GLOVER CLASS ACT

Donald Glover has never personally experienced the world of junior colleges laid out in NBC’s new sitcom, *Community*, but the 26-year-old wunderkind—who plays dim-bulb jock Troy—finds the premise familiar. “It’s about forcing people to interact with each other that you normally wouldn’t hang out with,” he says. “That was college for me.”

Glover studied dramatic writing at NYU, but his real schooling came when he was hired as a staff writer on *30 Rock* just after graduation. “I literally still had my R.A. pager the first day at work,” says Glover, who wrote for the show’s first three seasons. On his second day, he got



buzzed by a girl locked out of her room. “I was like, ‘She’s gonna have to wait. I’m at work with Tina Fey!’”

Community’s ensemble cast includes Chevy Chase and *The Soup*’s Joel McHale. And this fall, Glover will star alongside old friends in his Derrick Comedy troupe’s first feature film, *Mystery Team*, an homage to the Encyclopedia Brown novels. He’s not planning to take over the world just yet, but he does have a general philosophy: “Everybody I look up to—Tina Fey, Eddie Murphy back in the ’80s, Chris Rock—all those guys just try and do something new and fun that they know how to do well, and just push themselves to do the best,” he says. “So I just try to do that as much as possible.” **RACHAEL MADDOX**

DONALD GLOVER HOMETOWN: Stone Mountain, Ga. **SHOW:** *Community* **FOR FANS OF:** *30 Rock*, *Upright Citizens Brigade*, *Encyclopedia Brown*



NEW ORLEANS *GETS WIRED*

BY JIM WELTE

WITH **TREME**, MASTER STORYTELLER DAVID SIMON TURNS HIS SIGHTS TO THE BIG EASY

On a late spring day in the early 1990s, a *Baltimore Sun* reporter named David Simon wandered into the now-defunct Funky Butt jazz club on North Rampart Street in New Orleans, where Bo Diddley & the Wild Magnolias were burning through a scorching set of percussive funk. “From the outside, it was like some kind of Tex Avery cartoon,” Simon says, “where the house is dancing and the window shutters are popping out to the beat.”

The room was sweaty, heaving and oppressively hot, and the undulating waves of collective body movement made dancing mandatory. Simon perched against the back wall atop a chair with a wobbly leg, and lost himself in Magnolias-induced euphoria. “Then the show ends,” he says, “we all stagger out, and it’s like 71 degrees with a light breeze. I just thought, ‘How the fuck did *that* just happen?’ By the way, if I’m this exhausted after an hour and a half, those two motherfuckers dancing in those Indian suits that weigh 30 pounds—that’s some fucking heroism. j

Photos by Skip Bolen / HBO.

I just remember thinking, 'Wow. That was something.'"

The Crescent City had seized Simon's attention, and it never let go.

Nearly two decades and dozens of visits later, Simon, the brilliant storyteller behind *The Wire*, *The Corner*, *Homicide: Life on the Street* and *Generation Kill*, is manifesting his New Orleans fascination with another gritty, soulful television show, *Treme*. HBO has green-lit the fictional drama for at least one 10- to 12-episode season. Shooting will begin in November, at the end of hurricane season, and HBO is eyeing 2010 for the show's debut.

The chronological series will explore life in New Orleans starting three months after Katrina devastated the city. If HBO orders more seasons, they'll pick up a year after the first left off. Much like Simon's previous shows, *Treme* is an exploration into American

two cities—New Orleans is as bewildering to newcomers as any in America. Although he's been visiting for 20 years, Simon isn't kidding himself—he's still an outsider. If he was to get New Orleans right for *Treme*, he needed to assemble a team of local writers, actors and consultants. Simon cold-called musicians and chefs, met with cops and politicians, and approached bandleaders like Kermit Ruffins before gigs. He tracked down eccentric New Orleans DJ/musician Davis Rogan while Rogan was an artist-in-residence in the Loire Valley in France.

He also leaned heavily on his longtime pal and collaborator, part-time New Orleans resident Eric Overmyer. The pair had been mulling over a New Orleans show for years, ever since they discovered their shared love for Crescent City music, from The Iguanas and The Subdudes to Professor Longhair. They also got help from Wendell Pierce, the

"THE WHOLE THING IS THEMATIC TO WHAT NEW ORLEANS IS, TO WHAT IT REPRESENTS IN THE AMERICAN PSYCHE. IT'S AN AFFIRMATION OF WHY CITIES MATTER."

urban dystopia—but he hopes to one-up his earlier work while celebrating New Orleans' virtues with the fervor of a high-stepping brass-band parade.

Treme is named after, but not based in, the city's most historically significant and musically influential neighborhood (pronounced "truh-MAY"), home to the legendary Congo Square and the Rebirth Brass Band, among others. Through the eyes of the people that live within its signature milieu of parades, jazz funerals, brass bands, Mardi Gras Indian tribes, bars and restaurants, the show will trace the city's collective efforts to get back on its feet. "You're going to watch the city being rebuilt, or not being rebuilt, year by year," Simon says. "The whole thing is thematic to what New Orleans is, to what it represents in the American psyche. It's an affirmation of why cities matter."

As devout *Wire* fans would expect, Simon intends to train his sniper-like eye for detail and authenticity on New Orleans, just as he did with Baltimore. But he readily admits that—while he sees similarities between the

native New Orleanian who played detective Bunk Moreland on *The Wire*. During the six years of filming that show, Pierce constantly dragged his castmates down to his hometown, knowing they had to experience it to understand it. "There's no explaining New Orleans, which is part of the challenge of the show," Simon says. "You have to be thrown into the middle of it. There's nothing like being at Orleans and Claiborne in the middle of a parade or following a band and finding yourself 40 blocks from where you meant to go."

Pierce went to high school with *Times-Picayune* columnist Lolis Eric Elie, a scholar of local history who seems to know everyone and everything in the culinary scene. In the 2008 documentary *Fauborg Tremé: The Untold Story of Black New Orleans*, Elie chronicles the unheralded historical importance of his neighborhood. Simon has brought Elie on as a writer, joining himself, Overmyer, *Wire* writers George Pelecanos and David Mills, and Tom Piazza, author of *Why New Orleans Matters*. "It can't be, 'Let's get all of the New

Orleans voices we have and strain it through this thing called a television show," Simon says. "Nor does it work to have only people who are outsiders to the New Orleans experience. I think we have a pretty good mix."

"You've got a bunch of incredible writers and intellectuals," Elie says, "but only enough ego to be practical."

Many of the people Simon consulted with while developing the show have had characters loosely based on them. Ruffins plays himself, the leader of a band that features trombonist Antoine Batiste, played by Pierce. Kim Dickens plays a struggling restaurateur dating a character loosely based on Rogan, played by Steve Zahn. To shape that character, Simon drew heavily from Rogan's real-life 2005 album, *The Once and Future DJ*.

"You couldn't possibly sell a copy of that album outside of New Orleans," Simon says. "But there's a ton of wit in it. It's salty and angry and funny. A lot of New Orleans music is not topical, but here's this album that's almost offering the voice of a Greek chorus."

That chorus will have plenty to shout about: governmental ineptitude, the

re-opening of the school system, public housing, the giant Mid-City medical center that will displace residents, and, of course, crime—which dissipated after Katrina but eventually came back with a vengeance in the face of a bungling police department. Now four years removed from the storm, Simon is comfortable telling the story with vigor, but not hyperbole.

Simon cautions that *Treme* will not be *The Wire: New Orleans*. Its seasons will not be loosely divided by subject, and the show will provide a smaller, more intimate focus on people picking up the pieces without much help. Simon went to one of the first post-Katrina second-line parades, and witnessed unbridled resiliency and a longing for home; many attendees drove in for the day from wherever they sought refuge from the storm. "The band started up and people were crying. It was like they realized, 'Oh shit, this is what I've been away from,'" he says. "They had come to do a four-hour second line, and then they got back in their cars to drive back to Baton Rouge or Atlanta or Houston."

Simon's track record speaks for itself,

David Simon photo by Douglas Sonders

THE FUTURE OF TELEVISION

Rubicon (AMC)

THE SCOOP: AMC tries to keep its hit streak alive with this thriller about a global political conspiracy. The cast includes Lili Taylor, Miranda Richardson and James Badge Dale as an employee at a New York City think tank that serves as a cover for the secret society. Rounding out *Mad Men*'s whiskey and *Breaking Bad*'s meth, no word yet on what this series' substance of choice will be.

THE STATUS: AMC has already ordered 13 episodes, but no airdate has been set.

Boardwalk Empire (HBO)

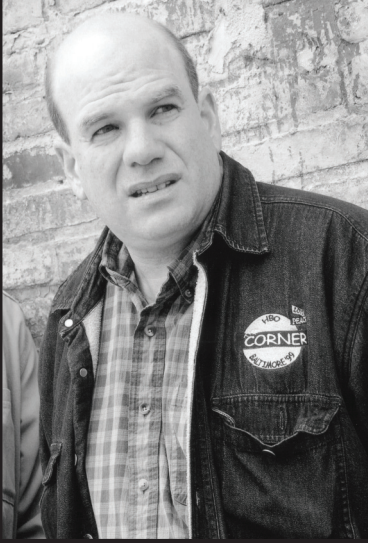
THE SCOOP: HBO doesn't mess around. Martin Scorsese is directing the pilot for this upcoming series chronicling the rise of Atlantic City during prohibition. The show stars Steve Buscemi, Kelly Macdonald and Michael Shannon. Call it *Deadwood East*.

THE STATUS: Filming began this summer in Brooklyn for a tentative Fall 2010 release.

St. Elmo's Fire (ABC)

THE SCOOP: Executive producer Dan Bucatinsky is comparing this updated version of Joel Schumacher's 1985 film to an hour-long version of *Friends*. With NBC launching a revamped *Parenthood*, we suggest CBS put in an order for a *Breakfast Club* series.

THE STATUS: The show only has a script commitment so far, which means it's not too late for it to recapture some of the original flick's magic.



"THERE'S NO EXPLAINING NEW ORLEANS, WHICH IS PART OF THE CHALLENGE OF THE SHOW"

and his reputation for nailing the nuances of Baltimore and its myriad problems has

earned him the benefit of the doubt from New Orleanians—for now. "We'll get some shit wrong—and if we get some shit right, other New Orleanians will tell us it's wrong anyway," he laughs. "But really, if we fuck up, it's our fault, not New Orleans' fault. New Orleans has done nothing other than to deserve a well-made television drama about it."

Phyllis Montana-LeBlanc is already convinced *Treme* will get it right. The firebrand's unbridled spirit jumped off the screen in Spike Lee's 2006 Katrina documentary *When the Levees Broke*, and she and Lee became great friends. Upon Lee's recommendation, Simon picked Montana-LeBlanc to play Antoine Batiste's fiesty, live-in girlfriend. On her first visit to the set, she got an unwelcome jolt back to the devastation of late 2005. "As I turned the corner, I said, 'Why are the waterlines still on the homes?' I got a headache, stomach pains and my chest was hurting. That's how real it was...I relived it all over again," she says. "David's going to shine his light on us and put that fire under the city that we need. New Orleans needs this show." *Tins*

SIX MORE SHOWS WE HOPE TO SEE IN 2010 | BY JOSH JACKSON

The Station (Fox)

THE SCOOP: Based in a covert CIA office in South America, *The Station* sounds like it would fit snugly in Fox's lineup next to *Prison Break*. Except that it's a single-camera workplace comedy from producer Ben Stiller and director David Wain. Justin Bartha stars as an operative trying to install a new dictator, and John Goodman plays his mentor. I've got a feeling we're not in Scranton anymore.

THE STATUS: Fox has green-lit a pilot, and shooting has wrapped.

Boldly Going Nowhere (Fox)

THE SCOOP: A futuristic sitcom from the creators of *It's Always Sunny in Philadelphia*. "It looks at what happens on a space ship in between missions," says Tony Hale, who plays a robot named "Robot." "It's really, really funny, so here's hoping." Whoops—that's a death knell if we ever heard one.

THE STATUS: The pilot was shot late last year, so our hopes that Fox will finally put *Til Death* out of its misery and give *Boldly Going Nowhere* a chance are starting to fade.

Caprica (SyFy)

THE SCOOP: The prequel to *Battlestar Galactica* takes place 58 years before the planet of Caprica gets nuked by the Cylons. So rather than humanity struggling for survival, the show—starring Eric Stoltz as a successful inventor—is about humanity thriving on technological achievement; the pride that cometh before the fall.

THE STATUS: The two-hour pilot aired earlier this year, and the full series debuts Jan. 22.





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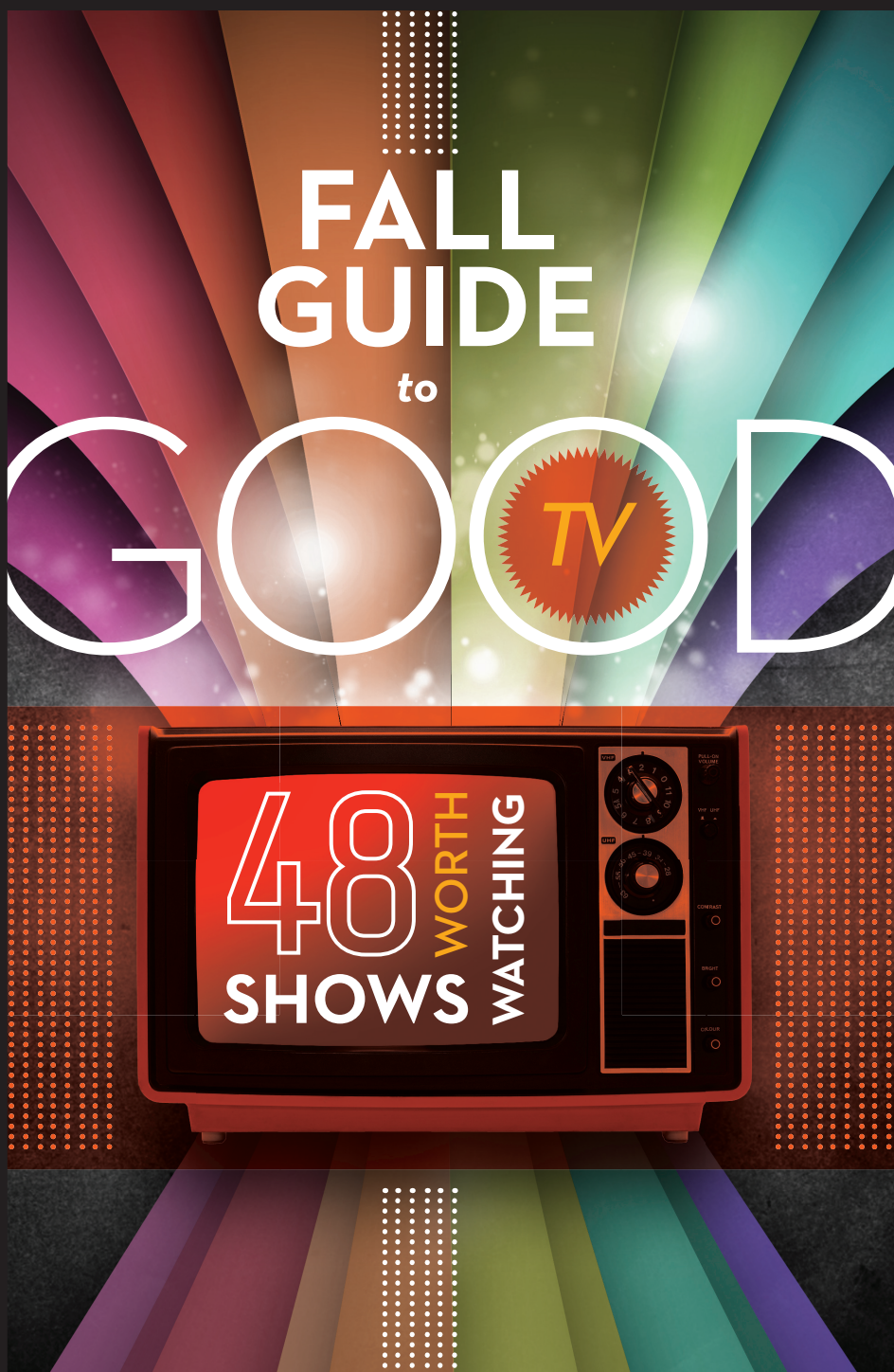
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FALL GUIDE

to

GOOD

TV

48
WORTH
WATCHING
SHOWS

CLARITY
 RIGHT **THE** HUMANITY
 HATE **ONE** NARCISSISM EMOTION
 KIDS CHANGE **WHERE** AWKWARDNESS
 SELF-CONCIOUSNESS LOVE **HE** HAPPINESS
 EMOTION **TRIES** ERRORS COMFORT CHANGE
 HUMANITY SELF-CONCIOUSNESS **TO** WRONG
 AWKWARDNESS COMFORT **SOLVE** FRIENDSHIP
 LOVE HATE **THE** SADNESS EVIL JOY NARCISSISM
 COMFORT ERRORS **PUZZLE** CHANGE EMOTION
 SADNESS MARRIAGE HUMANITY **OF** CHANGE
 SELF-CONCIOUSNESS **LIFE** AWKWARDNESS
 INSECURITY NARCISSISM SADNESS HATE
 HUMANITY BY TIM REGAN-PORTER
 PHOTOGRAPHY BY MARRIAGE
 MATT HOYLE LOVE HATE
 COMFORT

In the new HBO series *Bored to Death*—an adaptation of author Jonathan Ames' short story—Jason Schwartzman plays a New York scribe, also named Jonathan Ames, who's struggling to write his second novel and win back his ex-girlfriend. He places an ad on Craigslist as an unlicensed private detective, looking for something to fill the now-girlfriendless time he spends avoiding writing. Throughout the bizarre adventures that follow, Ames confronts both his and others' neuroses in the awkwardness of everyday interaction.

Before landing the lead role, Schwartzman was a little listless himself. "I felt a bit adrift, struggling to connect to something," he says. A friend asked him what his dream role would be. "Private detective," the 29-year-old actor/musician replied, having always loved François Truffaut's *Stolen Kisses* and Robert Altman's *The Long Goodbye*. "The archetype of the private detective, so cool ... but also just a guy struggling with love and life, just being

human—that kind of combination was just so sincere, funny and great."

A month after expressing this desire, Schwartzman met with the real-life Ames to discuss a part in the movie adaptation of the author's novel *Wake Up, Sir!* Despite Schwartzman's own acclaim and success in *Rushmore*, *The Darjeeling Limited* and rock band Phantom Planet, he was nervous to meet his favorite living writer. "It's a self-centered





way to think, but it's kinda like, "What if it goes badly? What if he doesn't like me? What if I say the wrong thing?" Instead, the pair made an instant connection, and coffee at a deli turned into a five-hour conversation that included Ames giving Schwartzman a book list, "a syllabus for my life." The friendship evolved to the point where, earlier this year, Ames officiated Schwartzman's marriage ceremony.

At the fateful deli meeting, Ames revealed that HBO had purchased the rights to "Bored to Death"—a short story he'd written for *McSweeney's*—and that he'd been tapped to write and produce the show. As he described the premise of a modern detective series, Schwartzman started to feel like a "jealous lover": there to discuss one role, now envious of another. After tracking down and reading the story, he aggressively pursued the part—"lots of jumping up and down like someone on a deserted island trying to get a helicopter's attention."

The actor related to the contradictions in the character—trying to be strong and tough but ending up "basically inactive" as he struggles to write. "When Jonathan told me that the show was," Schwartzman says, "I really felt like—I don't know, I felt crazy inside and ravenous. ... It was so funny. I really connected with this material."

We're trained by decades of Woody Allen and his disciples to think of self-conscious,

lovelorn, neurotic artist types as profoundly narcissistic, but Ames (the character) is a *post-postmodern* neurotic—struggling to find connection, to help others, to uncover meaning. He is as conscious of the lives of others as he is of his own inner turmoil. Beneath the nods to gumshoe detectives, the zany stories and the quirky characters with their uncomfortable interactions is a battle between postmodernism and Ames' quest for something more.

"He's so depressed," Schwartzman explains. "Rearranging his apartment, he rediscovers these Raymond Chandler books. ... He wants that kind of strength and it's really just about him wanting to help people, to be a hero—of some kind."

The earnest writer lives as an open book, constantly sharing his life and inviting others to reciprocate, but cynicism confronts him at every turn—he usually finds that they're happy to talk about themselves but are uninterested in him. As he opens up to a neighbor asking about his breakup, she literally turns her back on him to look after her kids. Trying to help a client (played with expert timing by Kristen Wiig), he recounts a personal story, but she cuts him off—"I'm sorry, I don't care about your girlfriend or your dad." His publisher, George (Ted Danson, fresh from revitalizing his career in *Damages*) tells him, "Nobody's really loved for themselves. All love is projection. I'm in



BORED TO DEATH

SUNDAYS AT 9:30 P.M.
ON HBO, BEGINNING SEPT. 20

"HE DOESN'T WRITE HIS BOOKS FROM A PLACE OF MEAN OR SARCASTIC HUMOR. WHAT I LOVE IS THAT HIS CHARACTERS ARE ALWAYS TRYING TO DO THE RIGHT THING. THEY JUST KEEP FUCKING IT UP AND END UP HURTING PEOPLE, BUT IT'S NEVER INTENDED."

your movie, and you're in mine."

The show's central battleground is over the possibility of change. Ames' girlfriend left him because he won't stop drinking and smoking pot, but she still attends Al-Anon meetings; his best friend Ray (Zach Galifianakis) complains that his own girlfriend is too demanding. "I'm not going to change," he tells Ames. "Change is impossible." When Ames tells a psychoanalyst that his chance to rewrite a Jim Jarmusch screenplay will change his life, the therapist replies, "Seems like an illusion to me. Lives don't change. We simply become more comfortable with our core misery, which is a form of happiness."

Despite intellectual assent to postmod-

ern credos, each of these characters fights the same battle as Ames. They struggle for connection, seek to contribute and attempt to change despite themselves—even though things usually go comically awry. This essential humanity is what drew Schwartzman to the role. A self-aware modern-detective story could be rife with the perils of ironic detachment and coy condescension, but Schwartzman loves that Ames' story is "not ever winking at the camera, making fun of the genre of mystery." It's what he adores about all of Ames' works. "He has no ability as a human being to detect irony. He doesn't write his books from a place of mean or sarcastic humor. What I love is that his characters are always trying to do the right thing. They just keep fucking it up and end up hurting people, but it's never intended."

Schwartzman says his character is never, "Hey doll, why don't you come over here and have a cigarette?" It's not a sketch. ... It's the right cocktail, the right way to do a modern detective piece without being too new and losing what is so cool about the old stuff ... but at the same time without being an annotation or photocopy of it."

Nonetheless, Schwartzman's biggest challenge in playing the role was avoiding that obvious caricature. "There's a riptide effect," he explains. "You get to dress up in a trench coat, interviewing someone, and before I know it, I'm 60 yards south of the private detective I wanted to be." But he also calls that the joy of acting. "My favorite part of working is when it's not working, and you're trying to figure out why, and then you have those moments of clarity—just the puzzle-solving."

So, at the end of all of this, is change possible? Does Ames evolve? "Slowly," Schwartzman says. There are no neat bows at the end of episodes, but Ames does grow up a little and his wayward detective work actually helps people. "You see him getting some clarity. It gets really complicated and kind of emotionally intense." *Tim*



ONLINE Visit PasteMagazine.com/October09 to hear Jason Schwartzman discuss his passion for music, his experiences making Wes Anderson's *The Fantastic Mr. Fox* and more.



CURB YOUR ENTHUSIASM

SUNDAYS AT 9 P.M. ON HBO,
BEGINNING SEPT. 20

Seinfeld co-creator Larry David has long given us a self-deprecating look into his life, but we're particularly excited about Season 7: The *Seinfeld* cast drop by for a fictional reunion show—that's probably as close as we'll get to a real *Seinfeld* reunion.



Q&A

IT'S ALWAYS SUNNY IN PHILADELPHIA

THURSDAYS AT 10 P.M. ON FX, BEGINNING SEPT. 17

Glenn Howerton wants to see you squirm

BY MICHAEL SABA

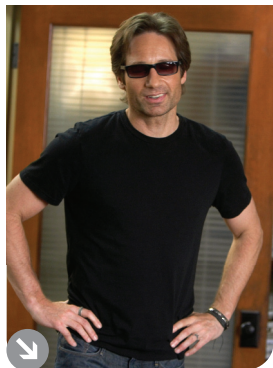
It's *Always Sunny In Philadelphia* never shies from tackling hot-button issues. Abortion, drug addiction, Israel and Palestine—for five seasons now, the show's characters have taken pride in being equal-opportunity offenders. And as creator Glenn Howerton (Dennis) explains, there's a very good reason why the show makes you a little uncomfortable: That's the point.

PASTE: There's usually something likable about most sitcom characters. But for *It's Always Sunny's* Gang, it's almost a point of pride to be amoral. **HOWERTON:** When we first started shooting we didn't intend for them to be such blatantly selfish, self-involved people. But as we started playing these characters, we realized that's what was funny about it. And I feel like that humor is totally reflective of our culture—we live in an every-man-for-himself society where we're wired to think of ourselves first.



PASTE: What's your reaction to the growing appreciation for the show as a send-up of homophobia and machismo? **HOWERTON:** I think that's one of the best things about it. Each of these characters has a perception of themselves that's totally inaccurate. There's definitely a brainless bravado to them, and being so transparent and insecure is part of what makes them lovable. It's a façade.

PASTE: You've done a lot of social-commentary episodes. Are any issues off the table? **HOWERTON:** There's always a way to make something funny. If you put the right spin on a subject, you can make people laugh. That's true for anything that makes people uncomfortable. It's a very human quality to find humor in unlikely places.



➤ **HOW I MET YOUR MOTHER**
MONDAYS AT 8 P.M. ON CBS,
BEGINNING SEPT. 21

A replacement for anyone who misses *Friends*, CBS' only great sitcom has given us Barney Stinson (Neil Patrick Harris), one of the most egocentric, hilarious TV characters this decade. Once you get past the laugh track, the show is truly, as Barney would say, "legend—wait for it—ary."

➤ **CALIFORNICATION**
SUNDAYS AT 10 P.M. ON
SHOWTIME, BEGINNING SEPT. 27

Creator Tom Kapinos' brilliantly written *Californication* is hilarious, poignant, sexy, insightful, and as rock 'n' roll as a show about a novelist can be. David Duchovny has never been better than he is as author Hank Moody—a complex bundle of id, heart and best intentions that'll have you wondering, "So who's Fox Mulder again?"

➤ **THE DAILY SHOW**
MONDAYS THROUGH
THURSDAYS AT 11 P.M.
ON COMEDY CENTRAL

Despite fears to the contrary, it didn't take infamous Bush-basher Jon Stewart long to take the gloves off in the age of Obama. No, there's still no shortage of lampoonable material in American politics, and Stewart and his gang of correspondents are sharp as ever.



➤ **THE COLBERT REPORT**
MONDAYS THROUGH THURSDAYS
AT 11:30 P.M. ON COMEDY CENTRAL

Stephen Colbert has taken his right-wing-blowhard act to such hilarious extremes that it's hard to tell where Colbert ends and "Colbert" begins. Somewhere beneath the pomposity lies comic genius.

➤ **THE MIDDLE**
WEDNESDAYS AT 8:30 P.M.
ON ABC, BEGINNING SEPT. 30

Everybody Loves Raymond's Patricia Heaton and *Scrubs* janitor Neil Flynn are mom and dad Heck in this stressed-to-the-limit family sitcom that picks up right where *Malcolm in the Middle* left off.



[THE DAILY SHOW]

TV

COMEDIES



MODERN FAMILY

WEDNESDAYS AT 9 P.M. ON ABC, BEGINNING SEPT. 23

This offbeat half-hour mockumentary looks at the extended family of patriarch Jay, played by *Married With Children*'s Ed O'Neill. Much of the humor is supplied by Jay's uptight son Mitchell (Jesse Tyler Ferguson) and Mitchell's flamboyant partner Cameron (Eric Stonestreet) with their "sports-guy chest bump" and prepared speech for anyone who dares judge their adoption of a young Vietnamese girl.



COUGAR TOWN

WEDNESDAYS AT 9:30 P.M. ON ABC, BEGINNING SEPT. 23

Seinfeld won't be the only Must-See reunion this fall, as the *Friends* cast will be dropping by Courtney Cox's new sitcom. We

were initially worried that this was a reality show inspired by *30 Rock*'s "MILF Island," but it's actually pretty funny thanks to creator Bill Lawrence (*Scrubs*, *Spin City*). Cox plays a 40-year-old divorced mom re-entering the dating world. Her son Travis (Dan Byrd) sums it up best: "I wish she didn't have to say exactly what she's thinking the second she thinks it."



COMMUNITY

THURSDAYS AT 9:30 P.M. ON NBC, BEGINNING SEPT. 17; SHIFTS TO 8:30 P.M. ON OCT. 15

Given the abysmally unfunny *Kath & Kim* and *Parks & Recreation*, which NBC rolled out last year, their newest sitcom (about a crew of misfits at a junior college) should be approached with more than a bit of trepidation. But with a hilarious cast (including Joel McHale, John Oliver and Chevy

Chase) and a nice mix of silliness, subtlety and substance, it looks like the network has found another keeper.



THE OFFICE

THURSDAYS AT 9 P.M. ON NBC, BEGINNING SEPT. 17

The Dunder Mifflin gang hit its stride late in season 2 and has remained the most consistent source of laughter on television. This season, we're hoping Michael gets to officiate Jim and Pam's wedding.



30 ROCK

THURSDAYS AT 9:30 PM ON NBC, BEGINNING OCT. 15

The line, "*TGS* has two years left, tops!" was repeated a few too many times for our comfort during *30 Rock*'s season 3 finale. Despite recent meandering plotlines and a rash of guest stars, we think the best is yet to come for this infinitely smart comedy.

COMING IN JANUARY

SONS OF TUSCON (FOX)

Justin Berfield, who played Reese on *Malcolm in the Middle*, co-produces this new sitcom about three boys who hire a fake father to avoid foster care.

BETTER OFF TED (ABC)

Set in the kind of cubicle-laden landscape familiar to tech developers, this office's jokes stem from the soulless decisions of a gigantic corporation, often handed down by an ice-cold Portia de Rossi.

SCRUBS (ABC)

Zach Braff only has a half-dozen episodes on his Season 9 contract for what sounds a lot like a spin-off. Dr. Turk (Donald Faison) and Dr. Cox (John C. McGinley) leave the ensemble cast at Sacred Heart to teach a new group of med students played by Michael Mosley, Kerry Bishe and Dave Franco.



ANIMATION

THE CLEVELAND SHOW

SUNDAYS AT 8:30 PM ON FOX, BEGINNING SEPT. 27

For those of you who think *Family Guy* is funny but a little bit mean, Seth MacFarlane's new spin-off follows one of the show's few characters with a conscience, Cleveland Brown. His randy new step-son, Rallo, serves as the show's Stewie, but we're mostly looking forward to Kanye West as Cleveland Jr.'s soccer rival.



VENTURE BROS.

ON CARTOON NETWORK'S ADULT SWIM,
BEGINNING IN NOVEMBER

What began as a simple parody of *Jonny Quest* and Hanna-Barbera clichés has matured into one of the most complex comedy series of the decade. With its fourth season, *Venture Bros.*' deep mythology is becoming increasingly difficult to jump into, but it's worth the effort.

PHINEAS AND FERB

FRIDAYS AT 9 P.M. ON DISNEY

Tucked among horrific shows like *Wizards of Waverly Place* and *Hannah Montana* is one of the smartest shows on TV—an 11-minute cartoon from a couple of *Simpsons* and *Family Guy* alums that's packed with intersecting plot lines, suburban adventure, and a pet platypus doubling as a secret agent.

TV

COMEDIES

TV

DRAMA

**DEXTER**

SUNDAYS AT 9 P.M. ON
SHOWTIME, BEGINNING SEPT. 27

Dexter Morgan is a young, handsome blood-spatter analyst for the Miami police department. In his spare time he stalks murderers, ties them up, slices them to pieces and dumps them in the ocean. Every episode leaves you rooting for a serial killer—a twisted but gratifying feeling.

**MAD MEN**

SUNDAYS AT 10 P.M. ON AMC

A British invasion has made things even more interesting at Sterling Cooper during Season 3. So pour yourself an Old Fashioned (or better yet, have your kid pour you one), relax and head back to the Kennedy years.

**HOUSE M.D.**

MONDAYS AT 8 P.M. ON FOX,
BEGINNING SEPT. 21

Ever since that chopper came crashing down on *ER*'s Rocket Romano, we've relied on Hugh Laurie's House to fill that lovably crotchety doctor void. But just as House needs to bounce back after checking himself into rehab, the show needs to bounce back from a lackluster season 5.

**GLEE**

WEDNESDAYS AT 9 P.M. ON
FOX, BEGINNING SEPT. 9

Leave it to a bunch of tweeby, show-tunesing teenagers to send the Internet into throes of ecstasy. But will Fox's new comedy live up to the buzz of its early premiere?



With *Nip/Tuck*'s creators at the helm, and a multi-talented cast on board (including Jane Lynch as the hard-nosed cheerleading coach), we think so.





HEROES MONDAYS AT 8 P.M. ON NBC, BEGINNING SEPT. 21

Tim Kring is calling his latest chapter of *Heroes* "Redemption," and the show could certainly use a fresh start. Cheerleader Claire heads off to college in season 4, but we're betting new villain Samuel (Robert Knepper) is going to distract her from her studies.



FLASH FORWARD
THURSDAYS AT 8 P.M. ON ABC, BEGINNING SEPT. 24

The premise—everyone across the globe blacks out for two minutes and 17 seconds, experiencing a vision of their lives six months in the future—sounds more clever than compelling, but the pilot delivers the kind of brain-straining drama that made *Lost* famous. And in a fall lineup packed with new procedural cop/doctor/lawyer shows, we'll give it bonus points for originality.



DOLLHOUSE
FRIDAYS AT 9 P.M. ON FOX,
BEGINNING SEPT. 25

After a slow start, *Dollhouse* shook off its mediocrity and reworked itself into something more befitting of Joss Whedon's genius, but its cataclysmic (unaired) Season 1 finale wrote the show into a corner. The question remains: "What could possibly come next?"

TV

DRAMA

IN-FOCUS

OCCUPATION

8 P.M. ON BBC AMERICA, ON OCT. 18

Thoughtful BBC film tackles the Iraq war

In the riveting, wrenching *Occupation* Northern Ireland native James Nesbitt plays Mike Swift, leader of a unit of British soldiers on a tour of Iraq. The series opens with a harrowing 10-minute battle scene, dramatically scored by Massive Attack's "Teardrop." Then the action shifts back to England, and the viewer realizes that war itself is only part of the story. *Occupation* is also interested in what Nesbitt calls "this terrible gulf between the soldiers and their families when they come back home, in terms of trying to release what they've seen—what's happened to them."

When Swift falls for an Iraqi doctor (and Swift's brothers in arms find their own reasons to return to the war zone), we realize that this is an unusual war story, one that explores the deep psychological bonds soldiers form, not just with each other, but with war itself. The show was written by Peter Bowker, whose angle drew Nesbitt to the project. "I was was immediately taken by his 'in,'" Nesbitt says. "His way of trying to capture something about the conflict which



we don't already know about from news. That's one of the challenges, I suppose: How do you make drama out of that situation when, really, news gives us everything we need to know?"

What news can't easily cover, though, is the psychological turmoil and ambiguous morality of a war zone. "There is no right in this country," one *Occupation* character says. "It's just wrong, and wronger."

Though shooting *Occupation*, Nesbitt has undergone a psychological transformation of his own. "I gladly marched against the war with a million other people in London," he says. "But having said that, I've come back with renewed—actually, completely new—respect for soldiers themselves, and what they're prepared to put up with, and what they do." **NICK MARINO**



SOUTHLAND

FRIDAYS AT 9 P.M. ON NBC, BEGINNING OCT. 23

Gritty police procedurals have been a dime a dozen for the last decade, but *Southland's* first season was smart and deep enough to warrant a second look. We're optimistic that the rumors of network-induced attempts at making the show more palatable to the mainstream won't neuter one of the best new dramas on network TV.



TRAUMA

MONDAYS AT 9 P.M. ON NBC, BEGINNING SEPT. 28

In tele-trauma land, you've got your gritty (*Third Watch*) and your pretty (*Grey's Anatomy*). NBC's bluntly titled *Trauma* falls in the middle. A paramedic squad dealing with a deadly crash (to the tune of The Clash's M.I.A.-sampled "Straight to Hell," no less) could be sentimental suicide, but writer Peter Noah (*The West Wing*) does a fine job balancing disaster scenes and peeks into characters' emotional distress.



FRIDAY NIGHT LIGHTS

ON DIRECTV'S 101

With the question posed by its Season 3 finale—"What's life like after Dillon High School?" for both students and the ousted Coach Taylor—still hanging in the air like a 40-yard pass, not much about this unexpectedly affecting series' future is clear. But we're hoping for more heartwrenching drama, dreamy cinematography and excellent music.

SCI-FI

STARGATE UNIVERSE

9 P.M. ON SYFY, BEGINNING OCT. 2

A long-running franchise launches a new spin-off about a group of humans who have been transported far across the universe and are now trying to return to home. (Where have we heard that before, Capt. Janeway?) But Syfy seems to be pulling out all the stops for what promises to be a darker, less silly and more action-packed *Stargate* series.

DOCTOR WHO: THE WATERS OF MARS

ON BBCAMERICA

The second of four hour-long, stand-alone *Doctor Who* specials—which will be the last episodes to feature the 10th Doctor, David Tennant—has a bit of a zombie vibe, but some of the show's creepiest stories have been the best.

V

TUESDAYS AT 8 P.M. ON ABC, BEGINNING NOV. 3

ABC's remake of the 1983 miniseries stars *Lost's* Elizabeth Mitchell as an FBI agent who sees through the aliens' friendly posture toward Earth's inhabitants. While scientists led the fight against the aliens in the original series, religion gets a turn this time with Father Jack Landry (Joel Gretsch) joining the resistance.

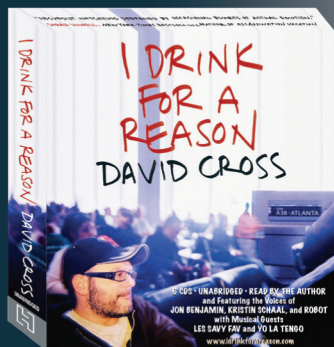
BATTLESTAR GALACTICA: THE PLAN

(TWO-HOUR SPECIAL IN NOVEMBER ON SYFY)

This prequel movie, directed by Edward James Olmos, will clarify some of *Galactica's* unanswered questions, namely the Cylons' titular genocidal stratagem. Events from the first two seasons will be shown from the Cylons' perspective, at last explaining the meaning of "they have a plan."

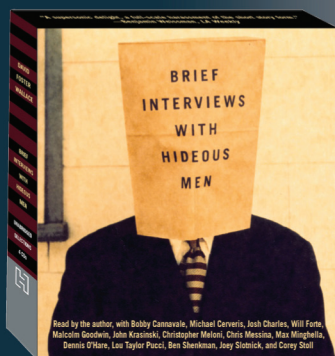


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Brief Interviews with Hideous Men
by David Foster Wallace

Read by the Author, with Bobby Cannavale,
Michael Cerveris, Josh Charles,
Will Forte, Malcolm Goodwin, John Krasinski,
Christopher Meloni, Chris Messina, Max Minghella,
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TV

REALITY/NEWS



PROJECT RUNWAY
THURSDAYS 10 P.M. ON LIFETIME

After five gangbuster seasons on Bravo, television's best, most creative reality show makes its Lifetime debut along with new companion series *Models of the Runway*. Here's hoping they can "make it work."



**THE RACHEL
MADDOW SHOW** MSNBC

Rachel Maddow stormed the gates of MSNBC last fall, wielding a wit as sharp as her intellect. It was a welcome coup for viewers possessed with an attention span and a sense of humor but who aren't quite convinced *The Daily Show* is the only alternative to the three-ring circus of cable news.

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TV

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THE SOUP ON E!

The Soup promotes its own brand of recycling. Hosted by Joel McHale, who puts his Cheshire-cat grin to brilliantly sarcastic use, the clip show turns TV's most vile garbage—narcissistic reality-show stars, bumbling *Good Day LA* anchors, and loopy talent-show judges—into vicious comedy and incisive cultural criticism.



TOP CHEF

WEDNESDAYS AT 9 P.M. ON BRAVO

The sixth season of this addictive foodie-survival challenge takes place in Las Vegas, home to approximately 10 million celebrity-chef auxiliary restaurants and 20 million casino buffets. If early favorite Kevin Gillespie doesn't win, we're pulling for his Atlanta counterpart, Hector Santiago.



CAKE BOSS

MONDAYS AT 10 P.M. ON TLC

Buddy Valastro isn't just the master baker, he's the head of a 99-year-old Sicilian family business with his mother, four sisters and three brothers-in-law. The drama is worth a chuckle, but the cakes really steal the show.



COLLEGE GAMEDAY

SATURDAYS AT 10 P.M. ON ESPN

From the campus of the day's most interesting match-up, college football's finest analyst Kirk Herbstreit and his cohorts capture both the x's and o's of the game and the tribal passion that surrounds it. It's the kickoff not just to college-football watching but to the best fall Saturdays.

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TV

MUSIC

**AUSTIN CITY LIMITS**

CHECK LOCAL LISTINGS FOR TIME,
ON PBS, BEGINNING OCT. 3

For decades, *Austin City Limits* has been the place for live music on TV. In recent years, the show has moved beyond its classic roots and blues leanings, opting instead for an eclectic mix of artists. The show's 35th season opens with Dave Matthews Band, and will also feature Sonic Youth, M. Ward, Willie Nelson, Pearl Jam, Okkervil River, Andrew Bird, Ben Harper and Elvis Costello.

**SUBTERRANEAN**

SUNDAYS AT 1 A.M. ET/PT ON MTV2

The spiritual descendent of *120 Minutes*, MTV2's *Subterranean* has supplied videos for indie-starved insomniacs since 2003. Longtime host Jim Shearer has moved on, but the show still catches up with underground noisemakers while broadcasting the latest videos from the likes of The Dead Weather, Phoenix, Mason Jennings and Peter Bjorn and John.

**EMBEDDED**

MONDAYS AT 9 P.M. ON CURRENT,
BEGINNING 9/28

Join Mos Def as he freestyles through the streets of Osaka, Japan; Death Cab For Cutie's Nick Harmer as he follows his passion for photography; or Amanda Palmer as she goes thrift-store shopping in San Francisco with Lykke Li. This new series aims to peak inside the everyday lives of musicians like Common, Silversun Pickups, Ben Harper, Thievery Corporation, Passion Pit and The Decemberists.

SONDRE LERCHE HEART BEAT RADIO

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TV

MUSIC

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IN-FOCUS

THE ROOTS ON JIMMY FALLON

WEEKNIGHTS AT 12:35 P.M. ON NBC

As the the house band for Jimmy Fallon, the hardest working hip-hop band in the world takes a much deserved break from incessant touring for the comforts of 30 Rockefeller. We talked to the band's co-founder and drummer Ahmir "Ahmir 'uestlove' Thompson on the show's 100th episode, and here's what he had to say about his new gig:

ON LANDING THE JOB: "We just happened to see Jimmy at a show we did in UCLA. He said, 'Hey, I know it's a weird idea.' He knew we wouldn't even consider it because who would give up their 18th straight year of traveling to slow down and be 40-year-old beings for a second. We laughed, 'Ha that's real funny,' then three days later we were like, 'Wait a minute, hang on.'"

ON CONNECTING WITH GUEST MUSICIANS: "Cat Stevens came—it was surreal. We talked about an obscure album cut from

1977 called 'Was Dog A Doughnut?' What was just him messing around for four-minutes in the studio wound up being a staple in the hip-hop world, which he was very shocked to discover. Same thing happened with Tom Jones when we backed him up on the show. There was a really obscure cut called 'Lookin Out Of My Window' which is a B-boy staple.

He's just baffled that from all the things he contributed it was some obscure B-side that made an impact."

ON NOT KNOWING WHAT HE WAS GETTING INTO: "Lorne Michaels said, 'You'll probably back up the occasional star four or five times a year. It's very easy money; all you have to do is give up a collective five minutes of music a week.' It was a lie from the pit of hell, but I wasn't mad. Once they realized they could utilize us more than just as the house band, that's when the gig from hell broke loose. This gig is five times harder than touring. It's now to the point where we get that week off to tour, it's the easiest thing. I needed this job just to realize how great I had it when I was touring." **JAY SWEET**



TV

MUSIC



ALIVE IN BAGHDAD

ALIVEINBAGHDAD.ORG

In 2005, Brian Conley launched *Alive in Baghdad* as a counterpoint to the soundbyte-driven news coverage of the American occupation of Iraq. The series features weekly video vignettes about daily life in the country, told from the civilian perspective. As our collective attention has shifted away from the war, funding problems have slowed the series' production to a halt, but the 150+ archived episodes are worth checking out.



CTRL

NBC.COM/CTRL

Arrested Development's Tony Hale stars in a new NBC web series about a beaten-down office worker with a very literal keyboard—CTRL Z creates a real-life do-over, CTRL B gives him boldness. But these newfound quickly get out of control.



WAINY DAYS

WAINYDAYS.COM

If dating in New York seems daunting, David Wain's absurdist comedy series *Wainy Days* may terrify. Wain (writer/director of *Role Models*) plays himself serial dating his way through Manhattan. His suave pickups ("Champagne usually knots up my colon, but let's throw caution to the wind!") somehow always work, but rarely last past the first night.



THE GUILD

WATCHTHEGUILD.COM

If fans of *The Guild's* creator and star Felicia Day can be considered a cult following, that cult is quickly growing into a full-on religion.

Her web series has been streamed more than 25 million times, and she's already eclipsed the million-followers mark on Twitter. Not bad for a show about a group of online gamers that was considered too niche when the *Buffy the Vampire Slayer* actress originally pitched it to the networks.

"I wrote it as a half-hour pilot because that's the format I know," says Day, a real-life gamer. "And I showed it to producers and network people I know. They were like, 'Oh yeah, there's some really great stuff in there, there's some really great characters, but I don't know what the hell is going on.'"

So she headed online, where the show found a devoted underground audience. About six months into the project, her former *Buffy* boss Joss Whedon cast her as the female lead in another web sensation, *Dr. Horrible's Sing-A-Long Blog*. Meanwhile, her shoestring production got a boost from Microsoft, who added it to their Xbox Live offerings. This September, Day launched *The Guild's* third season with the unlikely comrades facing a new off-line enemy as it waits in line outside a GameStop.

"The thing about web video is that we're not rolling around in money like most TV and film," Day says, "and by necessity we have to wear a lot of hats. So not only do I write all the episodes, but I star in them. And I co-produce them. And I manage the web and fan correspondence. And I go to conventions and meet our fans. ... But it's a completely new genre that's being invented, which is really exciting." **JOSH JACKSON**



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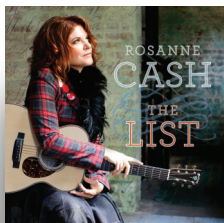
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NEW MUSIC ROUNDUP

FULL REVIEWS AT PASTEMAGAZINE.COM/OCTOBER09



ROSANNE CASH

The List [MANHATTAN RECORDS]

Rosanne Cash has always proven too unruly for mainstream country. Even on *The List*, a mix of early folk and modern country standards, she steers well clear of the genre's confines. Cash wisely charts a bluesy course with sparse production on Jimmie Rodgers' "Miss the Mississippi and You," showcasing her full, honeyed voice. And she enlists welcome (albeit surprising) guests—

Bruce Springsteen, Jeff Tweedy, Elvis Costello and Rufus Wainwright. Even Wainwright's nasally moans sound right at home alongside Cash's somber elegance on Merle Haggard's "Silver Wings." Although meant to honor father Johnny's musical tastes, *The List* better serves as an exquisite reminder of Rosanne's own history of artistic rebelliousness.

CORY ALBERTSON

90



Photo by Deborah Feingold



BUILT TO SPILL

There Is No Enemy

[WARNER BROS.]

The implications of Built to Spill's seventh studio album are obvious: *There Is No Enemy* is a straightforward meditation on politics, identity and consumerism in the post-post-9/11 era. And the band does yeomen's work balancing its durable brand of introspective power pop with

loose, spaced-out jams. There are odes aplenty to their early-'90s sound, cached in the dreamlike crunch of opener "Aisle 13" and the punk howl of "Pat." It's a measured, thoughtful album befitting a group that has practically become a byword for consistency. **MICHAEL SABA**

77

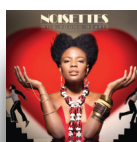


Illustration by Max Neutra



MIKA
The Boy Who Knew Too Much
 [CASABLANCA RECORDS]
 Sugar shock

52



NOISSETTES
Wild Young Hearts
 [MERCURY]
 Retro-rock trio gets a dance-pop makeover

65



BUTTERFLY BOUCHER
Scary Fragile
 [NETTWERK]
 Rock chanteuse draws from '80s pop

85



CALIFONE
All My Friends Are Funeral Singers
 [DEAD OCEANS]
 Califone bring the noise, quietly

85



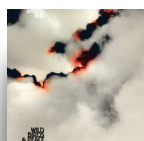
MASON JENNINGS
Blood of Man
 [BRUSHFIRE]
 More questions than answers on folk storyteller's somber eighth LP

68



VOLCANO CHOIR
Unmap
 [JAGJAGUWAR]
 Bon Iver and Collections of Colonies of Bees team up to create beautiful music

82



WILDBIRDS & PEACEDRUMS
The Snake
 [THE CONTROL GROUP]
 Bizarro Swedes return with vox, drums, not much else

77



HEADLIGHTS
Wildlife
 [POLYVINYL]
 More cotton candy from a sweet, insubstantial indie band

60



PORT O'BRIEN
Threadbare
 [TBD RECORDS]
 Sparks fly on California band's second album

83

REISSUES



LEONARD COHEN
Live at the Isle of Wight 1970
 [COLUMBIA/CMU/LEGACY]

Full of wit, subtle humor, sorrow and insight, Cohen bootleg showcases songwriter/poet at peak of his stripped-down powers

96



WEIRD AL
The Essential Weird Al Yankovic
 [VOLCANO/LEGACY]

King of Pop Parody's new greatest-hits comp heavy on the weird, and the great

88

FILM&DVDROUNDUP

FULL REVIEWS AT PASTEMAGAZINE.COM/OCTOBER09

BRIEF INTERVIEWS WITH HIDEOUS MEN

DIRECTOR/WRITER: John Krasinski,
David Foster Wallace (novel)

CINEMATOGRAPHER: John Bailey

STARRING: Julianne Nicholson, Timothy Hutton,
Krasinski, Ben Shenkman, Michael Cerveris, Corey
Stoll, Chris Messina, Max Minghella, Lou Taylor
Pucci, Will Arnett, Dominic Cooper

Based on David Foster Wallace's short-story collection, this jaggedly riffing film is a bold undertaking for *Office* star and first-time writer/director John Krasinski. Sara Quinn (Nicholson) conducts her graduate research through interviews with men—from the repugnant to the victimized—whose stories are variations on a theme that's suppressed 'til the last moment. Though at times the language is too mannered, and the emotional performances difficult to watch, this is mostly



an artfully made, darkly humorous, thought-provoking and powerful look at gender, sexuality and violence in postmodern society—all presented in an appropriately postmodern package. **ALISSA WILKINSON**

75

FILM

WE LIVE IN PUBLIC

DIRECTOR: Ondi Timoner

STARRING: Josh Harris, Tanya Corrin

RELEASE DATE: Fall

Fast-paced, cautionary doc finds lessons about social media in the story of a dot-com visionary

85

GOOD HAIR

DIRECTOR: Jeff Stilson

STARRING: Chris Rock

RELEASE DATE: Oct. 9

Comedy superstar mines surprisingly rich topic for laughs and insight

70

ALL TOMORROW'S PARTIES

DIRECTOR: Jonathan Caouette

RELEASE DATE: October

Absorbing fly-on-the-stage collage of legendary rock fest captured with Super 8 footage, cell-phone images and handheld cameras

81

DVD

ALLY MCBEAL: THE COMPLETE SERIES

CREATOR: David E. Kelley

STARRING: Calista Flockhart, Greg Germann, Jane Krakowski, Lucy Liu

NETWORK: Fox

DVD RELEASE DATE: October 6

Breezy, occasionally clever comedy series set at a Boston law firm proves to be a diverting time capsule

64

VALENTINO: THE LAST EMPEROR

DIRECTOR: Matt Tyrnauer

Documentary about legendary fashion designer makes for a promising debut

84

THE NATIONAL PARKS: AMERICA'S BEST IDEA

DIRECTOR: Ken Burns

RELEASE DATE: Sept. 27 (PBS)

Peerless filmmaker Ken Burns' majestic 12-hour documentary explores the cultural and political prerogatives that have shaped the U.S. National Park system

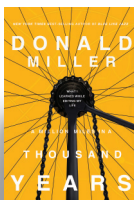
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BOOKS&GAMESROUNDUP

FULL REVIEWS AT PASTEMAGAZINE.COM/OCTOBER09



BOOKS



DONALD MILLER
A Million Miles in a Thousand Years: What I Learned While Editing My Own Life

[THOMAS NELSON]

Miller determines, by God, that he wants to

make his own life a better story

82



DR. RALPH STANLEY, WITH EDDIE DEAN
Man of Constant Sorrow: My Life and Times

[GOTHAM BOOKS]

Stanley's countrified grammar reads less like a

back-porch confessional and more like a Cracker Barrel menu

38

GAMES



THE BEATLES: ROCK BAND

[XBOX 360, PS3, WII]

The Beatles' infectious pop should win over a new generation with the latest *Rock Band* installment—better start practicing those

three-part harmonies

91



CALL OF JUAREZ: BOUND IN BLOOD

[XBOX 360, PS3, PC]

Entertaining blood-and-guts spaghetti Western fun for gun-slingers hoping to scratch their itchy trigger fingers and ride off into the sunset

76



SHADOW COMPLEX

[XBOX LIVE ARCADE]

Die Hard's vigilante narrative meets *Super Metroid*'s addictive gameplay in this mesmerizing, action-packed side scroller

94

CROSSWORD

TV BRAIN "BUSTER"

BY BRENDAN EMMETT QUIGLEY
(BRENDANEMMETTQUIGLEY.COM)



ACROSS

- 1 Letters on some trucks
- 4 Actress West
- 7 *Return of the Boom* ____ (1993 KRS-One album)
- 10 Boho boot brand
- 13 "No blood for ____"
- 14 B. B. King's guitar
- 16 ____ culpa
- 17 Letters accompanying some 2,000-year-old + dates
- 18 Generally
- 19 ____ Angeles
- 20 Eats
- 22 Uno + due
- 23 Deteriorates by use
- 25 Clad in a cape
- 27 "Apres moi le ____"
- 28 Get noticed
- 29 With 33-Across, TV show whose main characters are hidden throughout this grid

- 31 Stylish Oldsmobile
- 32 Genesis brother
- 33 See 29-Across
- 38 Stretched
- 39 Soccer highlights
- 42 With 54-Across, 29-Across's creator
- 47 Ball game (var.)
- 48 Homes
- 49 Elastica's Frischmann
- 50 *Nacho* ____ (2006 Jack Black Film)
- 51 Lean-____(sheds)
- 52 "____be my pleasure!"
- 53 Exiled Amin
- 54 See 42-Across
- 58 Enterprise Letters
- 60 *Who Wants to ____ Millionaire?*
- 61 Up for grabs

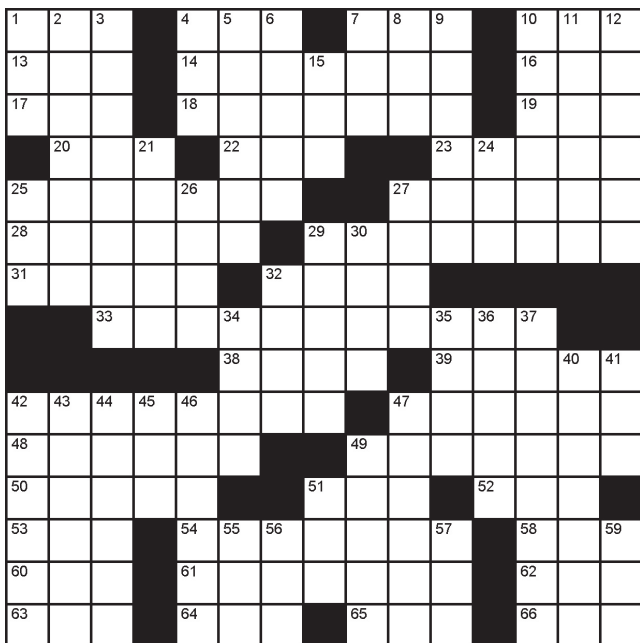
- 62 Lab animal
- 63 Vocal pauses
- 64 Misfortune
- 65 Madrid Mme.
- 66 Manhattan sch.

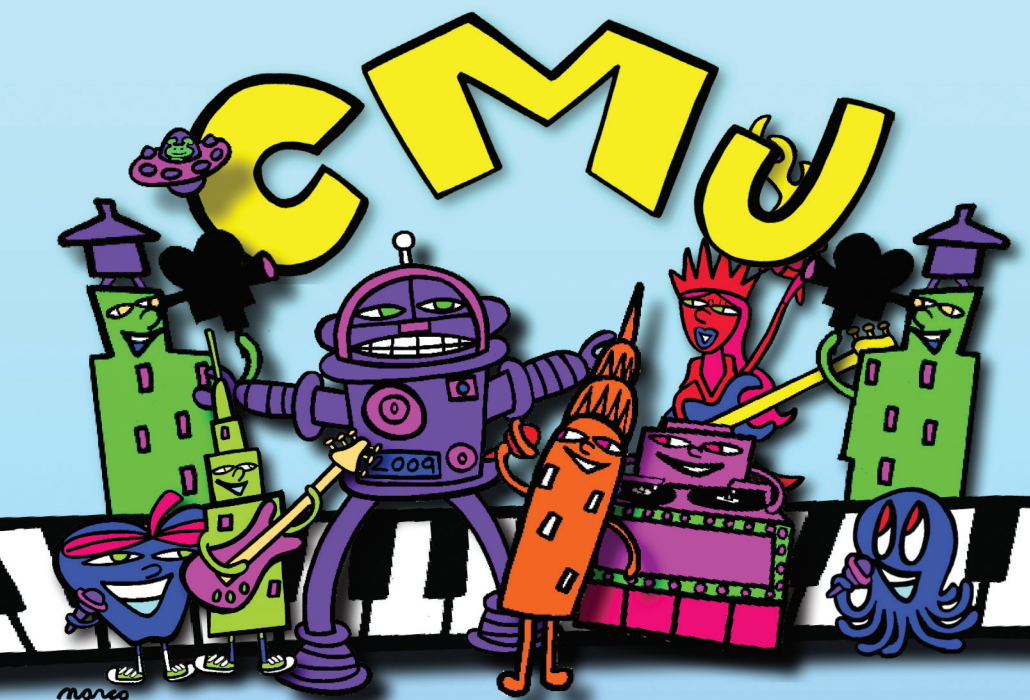
DOWN

- 1 Jack-tar
- 2 Comedian Showalter
- 3 Rid of grime
- 4 ____ *Handbook* (writer's style guide)
- 5 *Sense and Sensibility* author
- 6 Greeting in an inbox
- 7 ____ -ray Disc
- 8 Completely
- 9 Comic Herman
- 10 Symbol in Fünke, the last name of 40-and 44-Down

- 11 Funk godfather Clinton
- 12 Completely exhausted
- 15 Resentment
- 21 About 1.3 cubic yards
- 24 Golfer Ernie
- 25 C.E.O.'s degree
- 26 10th-century pope
- 27 Instrument Meg White hits
- 29 *Don't Tell* ____ (1989 Replacements album)
- 30 Spellbound
- 32 Ben Gurion arrival
- 34 French summers
- 35 Freudian topics
- 36 Night prefix
- 37 Reserved

- 40 Tennis' Davenport
- 41 Meet with
- 42 Chevy named for a California city
- 43 Footnote word
- 44 *This Boy's Life* author Wolff
- 45 Burnable data-holder, for short
- 46 Farm cry
- 47 Comic Keaton
- 49 Puts together
- 51 First prime
- 55 Game resembling crazy eights
- 56 Deli bread
- 57 When doubled, socialite Gabor
- 59 Sutcliffe of the early Beatles





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